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CHAS. SEDELMAYER

6, rue La Rochefoucauld

Paris.

ILLUSTRATED
Catalogue
of the
SECOND HUNDRED
of PAINTINGS
by OLD MASTERS

Of the Dutch, Flemish, Italian, French and English Schools
belonging to the

Sedelmeyer Gallery

Which contains about
1000 original Paintings of ancient and modern artists



PARIS .

6, RUE LA ROCHEFOUCAULD, 6

—
1895

CHAS. SEDELMAYER, Publisher and Art dealer in Paris, has the richest stock of original paintings in Europe.

His gallery includes over 500 pictures by *Old Masters*, of which this Catalogue describes only a portion, and a similar number of pictures by living artists and of the *Barbizon School*.

CHAS. SEDELMAYER, who imported and sold to the United States the two celebrated paintings by *Munkacsy* « Christ before Pilate » and « Christ on Calvary », controls the works of this artist and those of V. Brozik, Tito Lessi, Eugene Jettel, etc.

He publishes every year some highly artistic and important plates of which only a small number of proofs are printed.

He is preparing now a most extensive book in 8 volumes on *Rembrandt*, containing the reproductions of all the works of this master; the text to be written by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now to be taken.

The prospectus of this book and the illustrated catalogues of the other publications to be had at CHAS. SEDELMAYER'S, 6, rue Larochehoucauld, Paris.

DUTCH AND FLEMISH SCHOOLS

CAPPELLE (JAN VAN DE)
(XVIITH CENTURY)

1. — A View on a Canal in Winter

On the right, cottages under trees. In the centre of the foreground figures playing golf on the frozen canal. On the left a man pushing along a sledge in which is a woman. Numerous skaters in the distance. Effect of sunset.

Signed and dated 1653.
Canvas, 17 in. by 20 1/2 in.



COQUES (GONZALES)
(1618-1684)

ET

FRANCKEN (FRANS) the younger
(1580-1642)

2. — The Seven Acts of Mercy

The principal group of figures in this picture, apparently portraits of the members of a distinguished Flemish family and consisting of two gentlemen, an elderly lady, three young ladies and a boy, has been painted by Gonzales Coques. The artist has placed these personages round a large table covered with loaves of bread, and in front of the entrance to a seigneurial structure; they are in the act of exercising two of the most eminent of the Christian virtues, namely, feeding the hungry and clothing the naked. All the rest of the composition which completes the exemplification of this series of moral duties has been painted by Frans Francken the younger.

Signed D^o FFRANK in. et ft A^o 1639.
Canvas, 66 in. by 101 1/2 in.



1. — CAPPELLE (Jan van der).



2. — COQUES (G.) and FRANKEN (Frans) the younger.

CUYP (AELBERT)

(1620-1691)

3. — The Prince of Orange with his Sons

The prince of Orange with his sons, prepared to depart for the chase. The former, elegantly habited in a purple dress, is mounted on a dappled grey horse and appears to be giving directions to his garde de chasse, who stands near holding two dogs in leash; one of the young princes, dressed in blue, rides a dark bay pony; the other, wearing a scarlet jacket, is on a black horse; the landscape exhibits an open country with a castle in the distance, and on the opposite side is seen a sportsman coursing a hare; the brilliancy of a fine sunny morning pervades the scene.

Signed : A. Cuyp.

Canvas, 44 in. by 61 in.

This very important work was brought to England by M. Delahante.

From the Collections of

Lapeyrière, 1825.

T. Emmerson, Esq., 1829.

Lyne Stephens, 1895.

Described in Smith's Catalogue Raisonné, part V, pages 326, n° 150.



CUYP (AELBERT)

(1620-1691)

4. — The Avenue

On the left an avenue of high trees, through which a man mounted on a white horse and preceding a herdsman with a cow and two sheep, is approaching. He is apparently conversing with a young woman, who is standing near the centre of the view, accompanied by a little boy. A river is flowing through the country in the middle distance and some buildings are seen on the receding hills which form the background.

Panel, 28 1/4 in. by 23 in.



3. — Cyp (Aelbert).



4. — Cyp (Aelbert).

DYCK (SIR ANTHONY VAN)
(1599-1641)

5. — Portraits of the Marchesa Spinola and her Child

The countenance of the former, indicating her to have been about thirty years of age, is of a round form, seen in a three-quarter view, and her dark hair is decked with a crown of jewels: she is attired in a bright morone-coloured silk robe, and a full ruff of greyish muslin, and is represented standing with her left hand on her waist and the right extended to take her little girl by the hand. A pillar and curtain compose the background. Full-length figures. Life size.

Canvas, 85 in. by 57 in.

From the Collection of Earl of Caledon.

— — American Art Association Sale, New-York, 1895.

Exhibited at the British Gallery, 1832.

Described in Smith's « Catalogue Raisonné », Supplement.

Page 595, n° 97.

Described in D' Waagen's « Art Treasures in Great Britain ».

Vol. IV, page 151.



1. K. (A. V. A. N. I.)
M. A. N. I. P. S. A. C. N. I. T. A. H. I. T. H. I.

DYCK (SIR ANTHONY VAN)
(1599-1641)

6. — Portrait of a Lady of the Spinola Family

Represented in a three-quarter view, turned to the left, seated in an armchair, on which her right arm is resting. She wears a small cap with yellow and red stripes, a white ruff round her neck and a black satin gown, relieved by a rich antique chain. A crimson curtain forms the background. Three-quarter length figure. Life size.

Canvas, 42 1/2 in. by 32 1/4 in.

From the Spinola Palace, Genoa.

From the Collection of Sir H. Hawley.

DYCK (SIR ANTHONY VAN)
(1599-1641)

7. — Portrait of General Ambrogio Spinola Duke of San Severino

The face seen in nearly a front view turned to the right; he has a full ruff round his neck, and his body is clad in armour, with the order of the Golden Fleece suspended in front. Bust. Life size.

Canvas, oval, 26 in. by 21 1/2 in.

From the Collection of W. H. Wayne, Esq.

Described in Smith's « Catalogue Raisonné », part. III. p. 201. n° 702.

Exhibited at the Royal Academy, 1836.

Exhibited at the Van Dyck Exhibition, London, 1887.

Engraved by P. Soutman, and by Louys.



6. — Dyck (Sir Anthony van.)



7. — Dyck (Sir Anthony van.)

DYCK (SIR ANTHONY VAN)
(1599-1641)

8. — Portrait of Don Livio Odescalchi Nephew of Pope Innocent XI

He is standing, habited in a black dress and white ruff; his right hand resting on his gorget, his left grasping his sword below the hilt. Life size. Seen to the knees.

Canvas, 47 1/2 in. by 35 1/4 in.

From the Collection of Earl of Ashburnham.

— — — — Lord Ch. Townshend.

— — — — Sir Hugh Hume Campbell.

Exhibited at Burlington House, London, 1877.

— — Van Dyck Exhibition, London, 1887.

Described in Dr Waagen's « Art Treasures in Great Britain », Vol IV. p. 443.



DYCK (SIR ANTHONY VAN)
(1599-1641)

9. — Portrait of a Nobleman of the Nassau-Orange Family

Seen in three-quarter view, turned to the right; standing, with his left hand on the hilt of his sword, and the right extended downwards. He has short auburn hair, moustaches and a pointed beard. He wears a black costume relieved by a large white ruff. Three-quarter length. Life size. Landscape back-ground.

Above on the left are the Nassau-Orange family arms and the inscription *Acta suae ætatis*, an^o 1620.

Canvas, 47 1/4 in. by 36 3/4 in.



16. — Dyck (Sir Anthony van).



17. — Dyck (Sir Anthony van).

GOYEN (JAN VAN)
(1596-1656)

10. — View of Dort

A view looking across the Maas to the walls of the town of Dort, with the Cathedral in the centre: in the immediate foreground is a rowing-boat with several figures: numerous other boats on the river, which is seen winding away in the right distance: cloudy sky.

Signed and dated 1647.
Canvas, 36 1/2 in. by 57 in.

Exhibited at the Royal Academy, London, 1895.

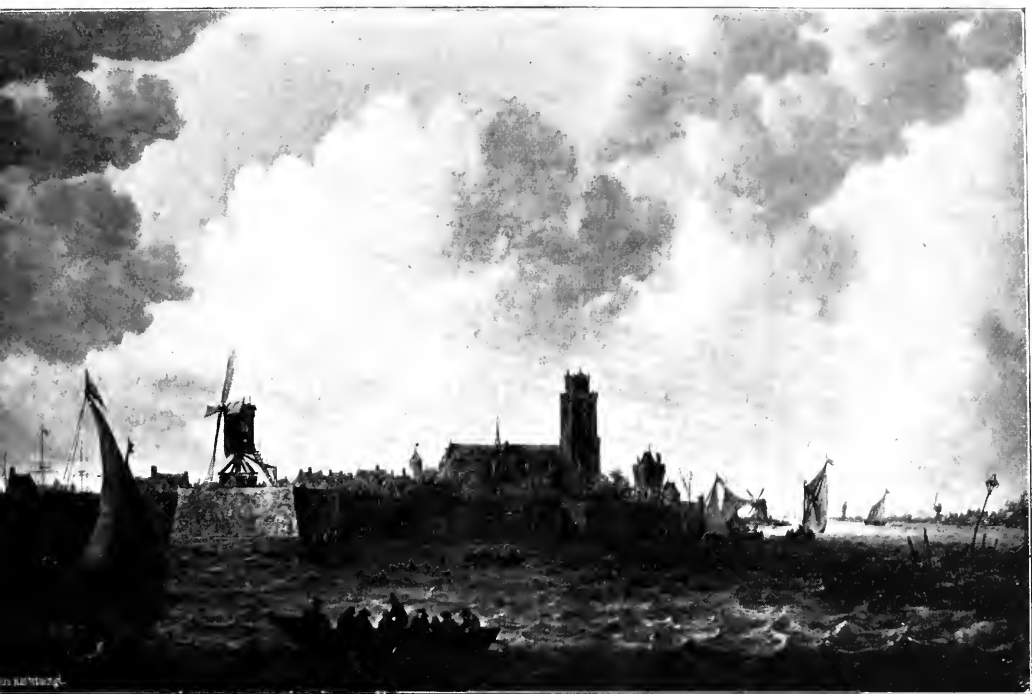


GOYEN (JAN VAN)
(1596-1656)

11. — A Sea View

A view near the entrance to a sea-port under the aspect of an approaching storm. On the left foreground a rowing-boat with two men in it. Beyond a jetty, behind which the sails of several boats are seen. On the right a number of fishing-boats under full sail. In the distance a pier extending far into the sea. The cloudy sky casts a black shadow on the water.

Signed with monogram and dated 1655.
Panel, 15 3/4 in. by 21 1/4 in.



10. — GOYEN (Jan van).



11. — GOYEN (Jan van).

HALS (FRANS)

(1580 or 1581-1666)

12. — Portrait of a Gentleman

Nearly full face, turned to the left: dark hair, fair moustaches and chin tuft: the left hand is on his black coat: plain collar. Bust. Life size.

Panel, octagonal, 26 1/2 in. by 22 1/2 in.

From the Sanderstead Court Collection.



HALS (FRANS)

(1580 or 1581-1666)

13. — Portrait of a Burgomaster

He has a full florid face, scanty grey hair, moustaches and chin tuft, and is represented in a three-quarter view, turned to the right. He wears a black figured satin doublet and a large mantle, thrown over his left shoulder and passing under his right arm. His right hand is resting on the back of a chair in front, the left holding his gloves. Three-quarter length. Life size.

Canvas, 45 in. 35 1/2 in.

From the Collection of Lord Arundell, Wardour Castle.



13. — Hans Fransz.



12. — Hans Fransz.

HEEM (JAN DAVIDZ. DE)
(1600-1671)

14. — Still-Life

On a table is placed a large basket containing white grapes, peaches and a melon, the whole placed on a napkin. In front is an upset silver-ewer, oranges, a partly peeled lemon, a pine-apple, etc., a silver coffee-pot, a langoust, a golden bowl and other objects. In a plate on the left are disposed some peaches, grapes, pears, etc. A red curtain forms the background.

Canvas. 46 3/4 in. by 70 3/4 in.

From the Collection of Prince P. Galitzin.

— — — — M. F. Bischoffsheim.



HOOCH (PIETER DE)
(1630- —)

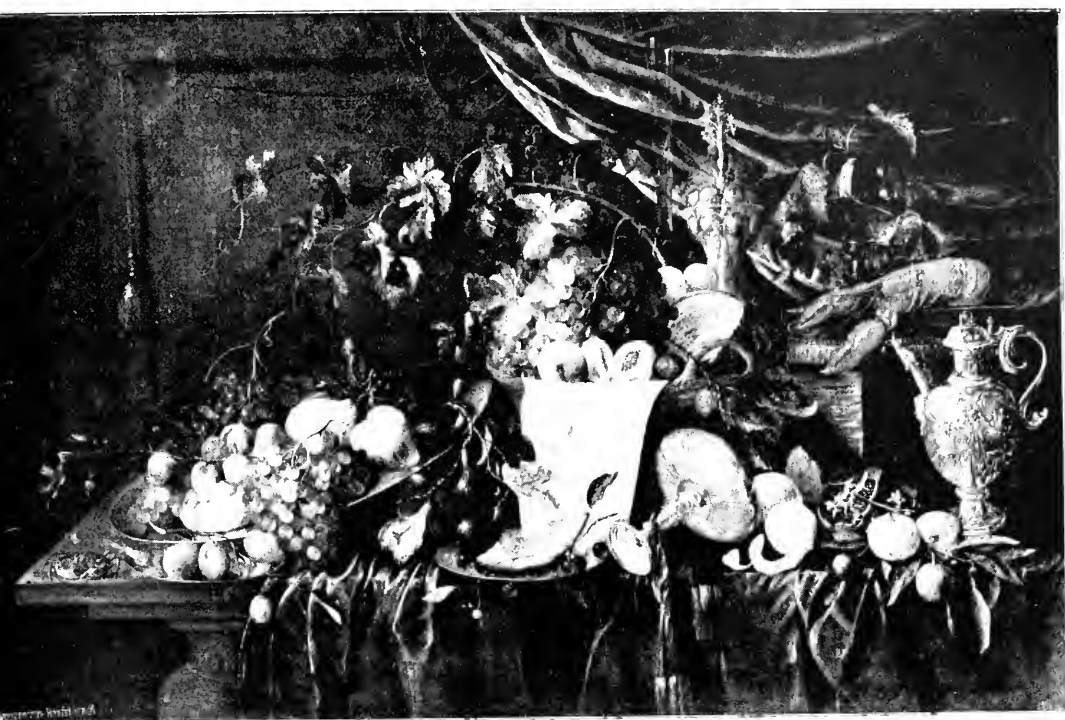
15. — Duch Interior

A young lady seated near a window against a richly gilt leather-tapestry has interrupted her needlework and is speaking to a little girl, standing in front of her. To her right is placed a chair near an open door on which hangs a mantle.

Signed.

Canvas. 20 3/4 in. by 17 1/4 in.

From the Collection of Prince P. Troubetzkoy.



14. HEEM (Jan Davidz. de).



15. Hooft (Pieter de).

HOBBEEMA (MEINDERT)

(1633-1709)

16. — A Woody Landscape

To the left a cottage under a group of high trees; on the right a man advancing towards the spectator; in the centre, a man and a boy with a dog proceeding along a road; three figures near a pool of water in the middle distance; a village in the background.

Signed below on the right : M. HOBBEEMA.

Panel, 23 1/2 in. by 32 1/2 in.

From the Collection of the Duke of Somerset (Stover Collection).



16. — HOMER (Meindert).

HOBBEEMA (MEINDERT)
(1638-1709)

17. — A Landscape with a Cottage

A cottage is seen in the centre of the view, in the second distance, backed by a large grove of trees, which occupies the greater portion of the picture. a cluster of lofty elms adorns the left and front. The figures which animate the scene consist of a man and a woman, who are seen descending a road on the right, which traverses the foreground and intersects another road leading into the distance; on the same road is a man on a grey horse going towards the cottage, at the door of which are seated a man and a woman.

Signed and dated 1663.

Canvas, 39 1/2 in. by 50 1/2 in.

From the Collection of Thomas Emmerson, Esq., 1835.

— — — — Adrian Hope, Esq., 1894.

Described in Smith's « Catalogue Raisonné », part. VI. p. 149, n° 99.



HOBBEEMA (MEINDERT)
(1638-1709)

18. — Cottages under trees

On the edge of a small stream, a low cottage, constructed with planks and resting on pilotis, is overshadowed by a group of willow-trees. In the second distance some cottages in brilliant sunshine, are surrounded and half concealed by trees and bushes. To the right are a man and woman in conversation. Hilly country in the distance.

Signed below on the left : M. HOBBEEMA.

Panel, 18 1/4 in. by 24 1/2 in.



17. — Hobbema (Meindert).



18. — Hobbema (Meindert).

JANSSENS (CORNELIS) VAN CEULEN

(1594- —)

19. — Portrait of Doctor William Harvey

This physician, celebrated for his discovery of the circulation of the blood, was born at Folkstone 1578, died at Hampstead in 1657.

He is represented in a three-quarter view, standing, turned to the right. He has fair hair, moustaches and chin-tuft and is dressed in black, with a wide mantle covering his shoulders. His left hand is gloved and he holds the other glove with both hands. Bluish background. Three-quarter length figure. Life size.

Signed on the left : CORNELIUS JANSON VAN CEULEN, 1656.

Canvas. 44 1/2 in. by 35 1/2 in.



JANSSENS (CORNELIS) VAN CEULEN

(1594- —)

20. — Portrait of Henry Prince of Wales son of James I.. brother of Charles I.

Three-quarter view, turned to the right. Long bushy hair falling on his shoulders, which are covered by a beautiful large lace collar. Black satin costume with slashed sleeves. Red waist band. Seen to the waist. Life size.

Canvas. 29 in. by 24 1/4 in.

From the Collection of George Smith, Esq.



20 - Janssens Cornelis van Ceulen.



19 - Janssens Cornelis van Ceulen.

MAES (NICOLAES)

(1632-1693)

21. — Interior of a Chamber

A woman is suckling a child, a nurse kneeling at her side offering a blanket; a cradle on the left.

Signed and dated 1655.

Panel. 28 1/2 in. by 21 3/4 in.

From the Collection of M. de Calonne. 1795.

— — — — Adrian Hope, Esq. 1894.

Described in Smith's « Catalogue Raisonné », part. IV, page 244. n° 4.



MEMLING (HANS)

(— -1494)

22. — The Mass of Saint-Gregory. A Triptych

In the central compartment, the Mass of Saint Gregory, represented in the well-known and usual style.

In the left compartment Saint Michael treading the Dragon under his feet and piercing the prostrate monster with a spear. In his left hand he holds the balance.

In the right-hand compartment Saint Jerome in scarlet cloak, holding a long staff surmounted by a cross; he is turned to the right and speaking to the lion.

Each panel, 6 in. by 3 1/2 in.

From the Collection of Ch. R. Ruhl, Cologne, 1876.

See W. H. James Weale, Catalogue of the Exposition at Bruges and also his work on « Hans Memling, A Notice of his Life and Works », where this triptych is mentioned as follows :

« Three miniatures in the possession of M. C. Ruhl, representing the Mass of Saint Gregory, Saint Michael, clad in polished steel armour and red mantle, holding the balance of justice, and Saint Jerome, are most exquisite gem-like pictures, beautifully preserved. »



21. — MARS ET NICOLAS.



22. — MEMLING (Hans).

MIERIS (FRANS VAN) the elder
(1635-1681)

23. — The Toilet

A young lady, attired in a rich silk robe, standing in nearly a profile view before her toilet, with her right hand raised to her neck. She is attended by a negro girl, who is on the farther side of her and is presenting to her mistress a jewel cask. A chair stands by the table. The figures are seen to the knees.

Signed and dated 1662.

Panel, 13 in. by 9 in.

From the Collection of M. de Preuil, 1811.

— — — — M. Le Brun, 1813.

— — — — M. Saeeghem, 1851.

— — — — M. Patureau, 1857.

Lithographed by J. Le Roy.

Described in Smith's « Catalogue Raisonné », Supplement, page 42, n° 28.



MUSSCHER (MICHIEL VAN)
(1645-1705)

24. — Portraits of a Lady and a Gentleman

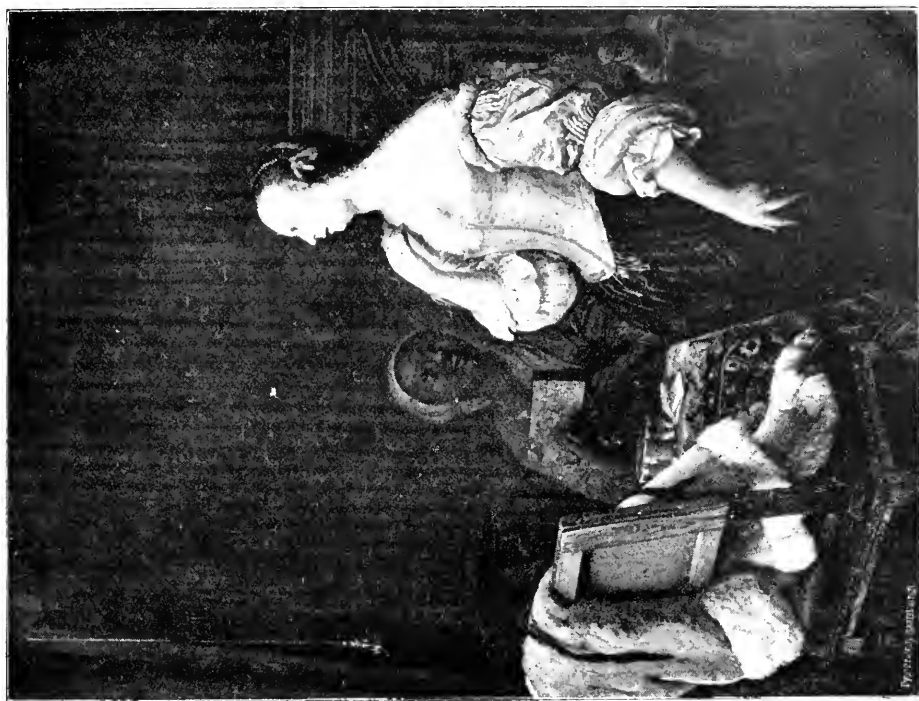
In a spacious hall, a gentleman with long hair, dressed in black, is seated near a table, playing the violoncello. On the opposite side of the table, at the left, a lady, richly dressed in a white gown with a green shawl round her shoulders, is seated, playing with a little dog. Beyond this group a servant-girl is approaching, carrying a plate with oranges. Upon the table are a music-book, lying open, a glass, a bottle and a plate with cakes. Through an arch in the back of the hall is seen the front of a palace.

Signed and dated 1671.

Canvas, 56 1/4 in. by 56 1/4 in.



24. — Messmer (Michel van)



25. — Muller (Jans van)

METSU (GABRIEL)

(1630-1667)

25. — A Visit to the Baby

A lady, dressed in a red velvet morning-dress and a white satin petticoat, sitting with a swaddled infant on her knees; before her is a cradle, and behind her a gentleman, making his obeisance to another lady, who has just entered, and for whom a servant is placing a chair: an old woman (the nurse) is sitting behind the cradle, looking attentively on; and behind the lady is a table, covered with a Turkey carpet, on which are a bason and cover of beautiful workmanship.

Signed and dated 1661.

Canvas, 30 in. by 31 1/2 in.

From the Collections of

J. Jetswaarts, Amsterdam, 1742.

Braamcamp, 1771.

Duke de Morny, 1865.

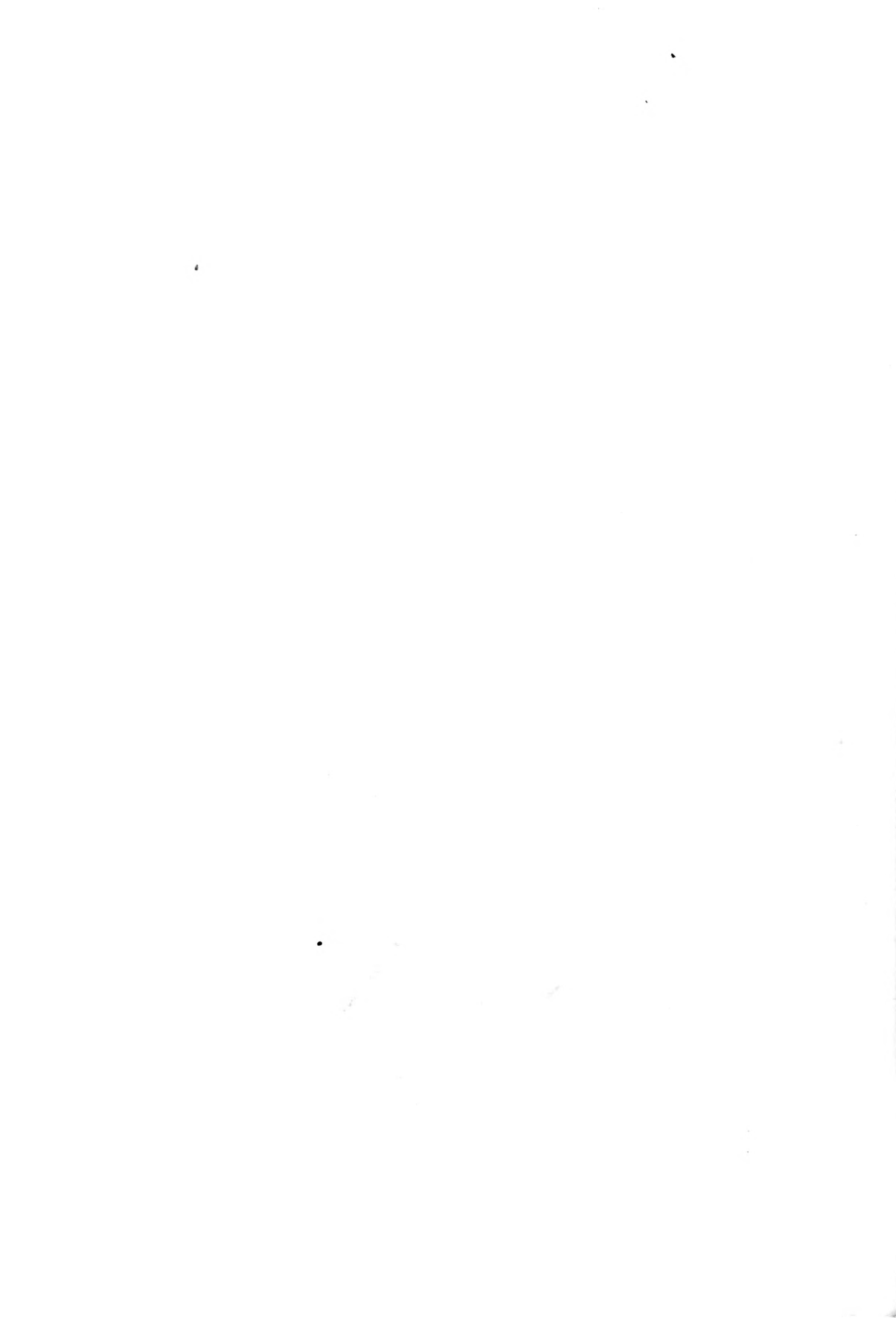
Mentioned by Decamp's « Vies des Peintres ».

Described in Smith's « Catalogue Raisonné », part. IV, n° 19.

Engraved by L. Flameng in the « Gazette des Beaux-Arts ».



NETSUNO
THE VISIT TO THE BABY



NEER (AART VAN DER)
(1603-1677)

26. — A Canal Scene, Holland. Sunset.

On a wide canal, with various and picturesque buildings of a village on the left, are several fishing boats sailing in different directions. Some cows are watering near the banks of the canal and two young herdsmen are seated on the ground. On the left of the foreground a peasant is walking on a road leading to the water.

Panel, 17 3/4 in. by 27 1/2 in.

From the Collection of M. Van Saceghem, 1851.

— — — — M. C. van Loo, 1881.

— — — — M. E. Secrétan.

NEER (AART VAN DER)
(1603-1677)

27. — Twilight

A view of a wooded country, traversed by a canal, under the aspect of the setting sun. On the left through a row of high trees are seen the houses of the village. On the right are a man, seated, and a woman, standing near him. A little boy is running after a dog who is barking at some ducks in the river.

Signed with monogram.

Canvas, 25 in. by 31 in.

From the Collection of M. Hetsleuter.

— — — — A. Fevre.

— — — — Baron Beurnonville.

Engraved by G. Greux.



26. — NEER (Aart van der).



27. — NEER (Aart van der).

OSTADE (ISAAC VAN)
(1621-1649)

28. — The Village Inn

A scene in front of an inn door, with a gentleman, about to mount a grey horse with a blue velvet saddle cloth, in conversation with another gentleman on a dun-coloured horse; a peasant placing fodder in a trough, and five other figures, a dog and a hen on the left; a beggar woman with two children and two dogs in the centre; five peasants in the background, and a church tower beyond; two women, winding a skein, and poultry in front of a cottage on the right; another group of peasants with a horse in the middle distance.

Signed and dated 1645.

Canvas, 19 1/2 in. by 25 in.

From the Collection of Duchesse de Berry, 1837.

— — — — Count Morny.

— — — — Mrs. Lyne Stephens, 1895.

Described in Smith's « Catalogue Raisonné », Supplement, p. 127, n° 17.



REMBRANDT VAN RIJN
(1606-1669)

29. — A Young Girl

She is represented seated, seen to the knees, turned to the right, with both hands placed on her lap. She is attired in a dark brown dress, which sets in folds round her neck.

Signed and dated 1660.

Canvas, 30 1/2 in. by 26 in.

From the Collection of Sir Walter Farquhar.

Described in Smith's « Catalogue Raisonné », vol. VII, n° 526.

Etched in the small Lebrun Collection.



28. — OSTADE (Isaak van).



29. — REMBRANDT VAN RIJN.

REMBRANDT VAN RIJN

(1606-1669)

30. — Portrait of the Artist

Rembrandt at the age of forty-nine years, seen in a three-quarter view. A dark velvet cap covers his head, and he is dressed in a brown cloak, bordered with fur: a gold chain, to which is attached a medal, is suspended round his neck. Bust. Life size.

Signed and dated 1655.

Panel. 25 in. by 20 in.

From the Collection of Lord Carrysford. 1828.

— — — — Samuel Rogers. 1857.

— — — — Evans-Lombe.

Described in Smith's « Catalogue Raisonné », vol. VII, page 87, n° 212.

— Waagen's « Art Treasures in Great Britain », vol. II, page 80.



REMBRANDT VAN RIJN

(1606-1669)

31. — Portrait of a Boy

Seen in a three-quarter view, turned to the right. He is bare-headed and has short brown hair. He wears a brown coat relieved by a small linen collar. Bust. Life size.

Signed with monogram.

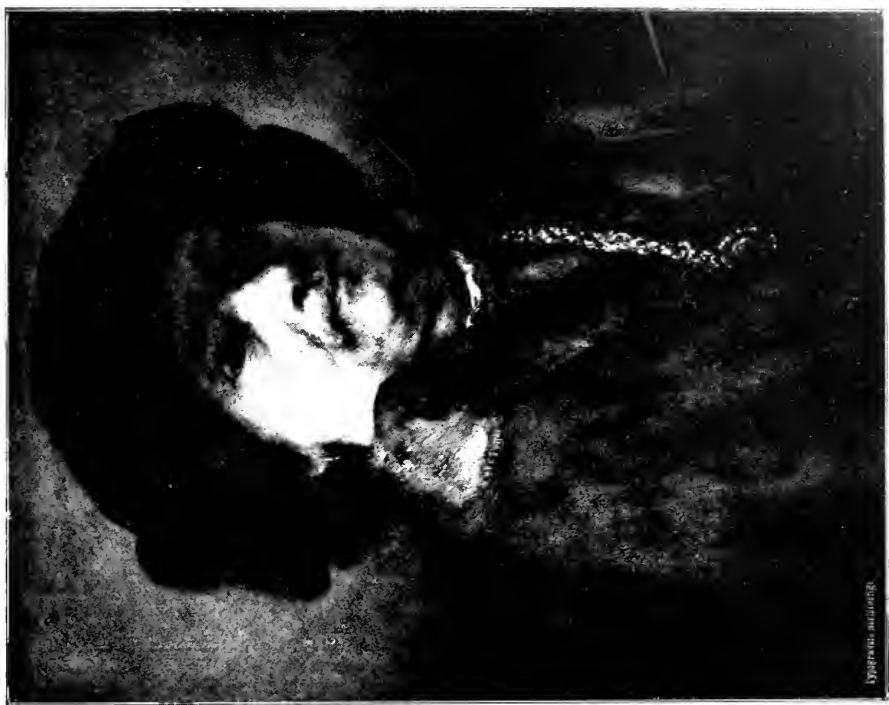
Panel. 19 3/4 in. by 16 1/4 in.

From the Collection of the Earl Poulett.

Described in Dr Bode's « Studien zur Geschichte der holländischen Malerei », page 582.

Described in E. Dutuit's, « l'Oeuvre complet de Rembrandt », page 48.

E. Michel's, « Rembrandt, sa Vie, son Oeuvre et son temps », page 556.



20. — REMBRANDT VAN RIJN.



31. — REMBRANDT VAN RIJN.

REMBRANDT VAN RIJN

(1606-1669)

32. — The Woman taken in Adultery

Composition of six figures. The woman stands on the left, weeping, and one of her accusers is rudely removing a veil from her head. On the opposite side is seen the beneficent Saviour, clothed in a brown vesture: his hands are united, and his countenance composed, while patiently listening to the accusation and crafty interrogatory of the scribes and pharisees. A youth, probably intended for St. John, is behind the Saviour. Half-length figures. Life size.

Signed : REMBRANDT. f. 1644.

Canvas, 44 1/2 in. by 53 1/4 in.

From the Duke of Marlborough's Collection at Blenheim Palace.

From the Collection of Sir Ch. Robinson.

Described in Smith's « Catalogue Raisonné », vol. VII, n° 113.

— Dr Bode's. « Studien zur Geschichte der holländischen Malerei », pages 503 and 573.

Dutuit « l'Œuvre complet de Rembrandt », page 46.

C. Vosmaer. « Rembrandt, sa Vie et ses Œuvres », page 572.

Dr Waagen's « Art Treasures in Great Britain », vol. III, page 126.



DE BEKERING VAN JOTHAM
HET WED. TAKEN IN AL. 1871

RUBENS (PETER PAUL)

(1577-1640)

33. — The Virgin and Child

The former attired in a scarlet vest and greyish mantle, is seated, in three-quarter view, holding the Infant in an erect position naked on her lap; her right hand encompasses the babe's waist, and the left touches his foot.

Panel. 33 in. by 23 1/2 in.

From the Collection of M. E. Secrétan, Paris.

RUBENS (PETER PAUL)

(1577-1640)

34. — Arion rescued by the Dolphins

Arion, the poet and musician, on his way back from Sicily, where he had vanquished his competitors, was nearly falling a victim to the plot of the mariners, who had decided to kill him and rob him of his treasures.

Apollo had, in a dream, warned Arion of the imminent danger. But his sweet melodies could not mollify the bandits, and they threw him into the sea.

A crowd of dolphins, attracted by Arion's magic tunes, had followed the vessel. One of them took him on his back and deposited him safely at the promontary of Taenarus.

Rubens has represented Arion in the fore-ground, with his lyre in his hand and crowned with a laurel wreath. A red cloth hangs loosely over his shoulders. He is riding on the dolphin, that carries him through a greenish sea, ploughed by huge billows.

The vessel, with the sailors, is in the middle distance; a square sail is attached to its mast. Three rowers are on the right. Bluish sky.

Panel, 22 in. by, 31 in.

From the Collection of M. Versteegh, Amsterdam.

— — — — J. Gruyter, Amsterdam.

— — — — Max Kann, Paris.

— — — — Prince Demidoff, San Donato.

— — — — Baron Beurnonville, Paris.

Etched by Vion and Rajon.

Described in Max Rooses « l'Œuvre de Rubens », vol. III, page 56.



33. — RUBENS (P. P.).



34. — RUBENS (P. P.).

RUISDAEL (JACOB VAN)
(1628 or 1629-1682)

35. — A Forest Scene with Cascade

In the foreground masses of rocks, through which a wide brook flows in gentle cascades; silvery beach and oak lie fallen along the rocky bank on the left; lofty trees fill up the background; in the distance are a man and a woman with some sheep.

Signed on the left : J. v. RUISDAEL.

Canvas, 40 1/2 in. by 51 in.

From the Collection of Sir Hugh Hume Campbell, Bart.

Exhibited at the Royal Academy, London, 1877.



RUISDAEL (JACOB VAN)
(1628 or 1629-1682)

36. — A woody and mountainous Landscape

Upon the summit of a hill, a cluster of lofty trees, with some old withered branches, partly stripped of their foliage, is occupying the chief part of the fore-ground. At the base of the hill is a shady road, animated by sheep and figures, winding along a river, on the opposite bank of which are seen a church and houses of a village; a chain of mountains receding to the distance.

Signed at the right on a rock : J. v. RUISDAEL.

Canvas, 53 in. by 67 in.



35. — RUISDAEL (J. van).



36. — RUISDAEL (J. van).

RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

37. — A Winter Scene

On the foreground of the scene a small creek formed by the anfractuosités of the river. Two ducks are sporting on the left. On the right some planks are leading across a small ravine to an eminence on which is a wind-mill surrounded by houses. In the distance is seen the frozen river with a multitude of figures skating or pushing sledges.

Signed below on the right : J. v. RUISDAEL.

Canvas, 14 1/2 in. by 17 in.

From the Van der Poit Collection.

— — — Dennistoun Collection.



RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

38. — The Entrance to a Village

A church and some houses, half concealed by trees, are seen on the left. In the centre a road leading to the village with a pool of water in front. To the right a flight of steps leading to the entrance of a wood. Three figures in conversation on the road.

Signed below at the right : J. v. RUISDAEL.

Canvas, 20 3/4 in. by 25 3/4 in.

From the Collection of Baron de Beurnonville. 1831.

— — — Laurent Richard. 1836.

— — — M. Bellino. 1892.

Engraved by Martial.



37. — RUISDAEL (J. van).



38. — RUISDAEL (J. van).

RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

39. — A Waterfall

A wild and mountainous landscape, traversed by a large river stretching along the foot of lofty mountains and falling with impetuosity on the foreground amongst fragments of rocks. To the left on a rocky eminence are two pine-trees. Some houses are discernible in the distance. Overcast sky.

Signed.

Canvas. 46 1/4 in. by 36 1/4 in.



RUYSDAEL (SALOMON VAN)

(—1670)

40. — A Frozen River

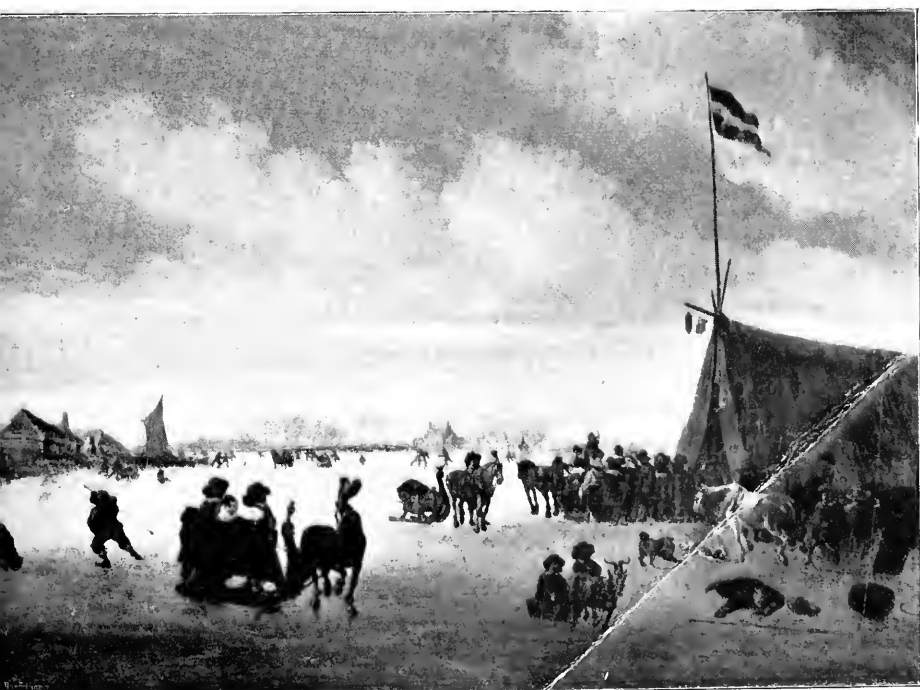
Round a tent on the right of the picture is pressing a crowd of figures, skating or in sledges. In the centre of the foreground are two boys in a sledge drawn by a goat and on the left a party of ladies and gentlemen in a handsome sledge drawn by a bay horse tiltet and plumed. A number of other figures are distributed all over the ice, enjoying the various amusements peculiar to the season. In the distance boats, houses and trees near the bank of the river.

Signed on a sledge in the centre : S. v. RUYSDAEL 1665.

Panel. 18 1/2 in. by 26 1/2 in.



39. — RUYSDAEL (J. van).



40. — RUYSDAEL (S. van).

SNYDERS (FRANÇOIS)

(1579-1667)

41. — The Stag Hunt

In a wild open country, varied by rocks and intersected with a small river, a pack of hounds are pursuing a fawn, which is bounding along towards the left with the dogs at its haunches.

Canvas, 67 in. by 95 1/4 in.

From the Collection of Lord Haldon.



TENIERS (DAVID) the younger

(1610-1690)

42. — Interior of a Farm-House

A view of a farm-house and the interior of a barn adjoining it. In front of the former is a young woman at a well, with a bucket in her hand; her attention appears to be attracted by an elderly man, who stands at the half-door of the house. In the grange, on the opposite side, are four cows, which a man and a woman are feeding; another woman is entering at a door, with a bundle of turnips on her head. A barrow, full of vegetables, and a variety of objects are on the foreground.

Signed on a stone : D. TENIERS.

Canvas, 26 in. by 44 in.

From the Collections of

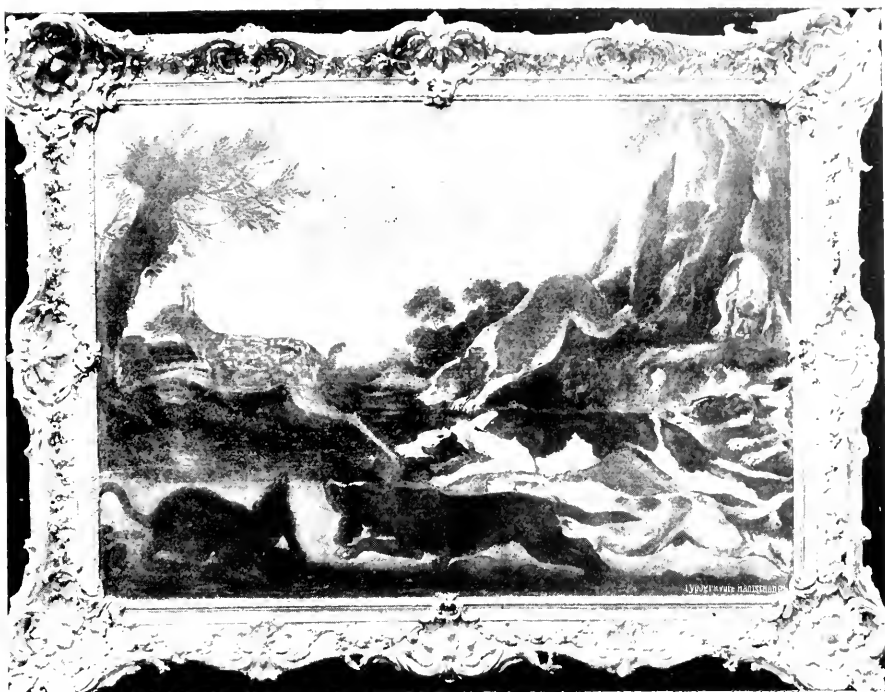
Duc de Deux-Ponts, 1773.

M. Geldemeester, 1800.

Described in Smith's « Catalogue Raisonné »,

part III, page 318, n° 212, and page 356, n° 363.

Engraved by Daullé.



41. — SNYDERS (Frans).



42. — TENIERS (David) the younger.

TENIERS (DAVID) the younger
(1610-1690)

43. — Interior of a Guard-Room

On the right four military men at a table, gambling. One of them, wearing a hat with a white feather, is seated with his back to the spectator: his adversary stands on the opposite side of the table, prepared to throw the dice. Behind this group are three men near a fire-place. On the left of the picture is a variety of armour and military weapons, among which is a complete suit of black armour, hung on a stand. Through a door-way, in the back of the room, is seen an angel delivering St. Peter from prison.

Signed : D. TENIERS. f.

Copper, octogonal. 21 1/2 in. by 29 in.

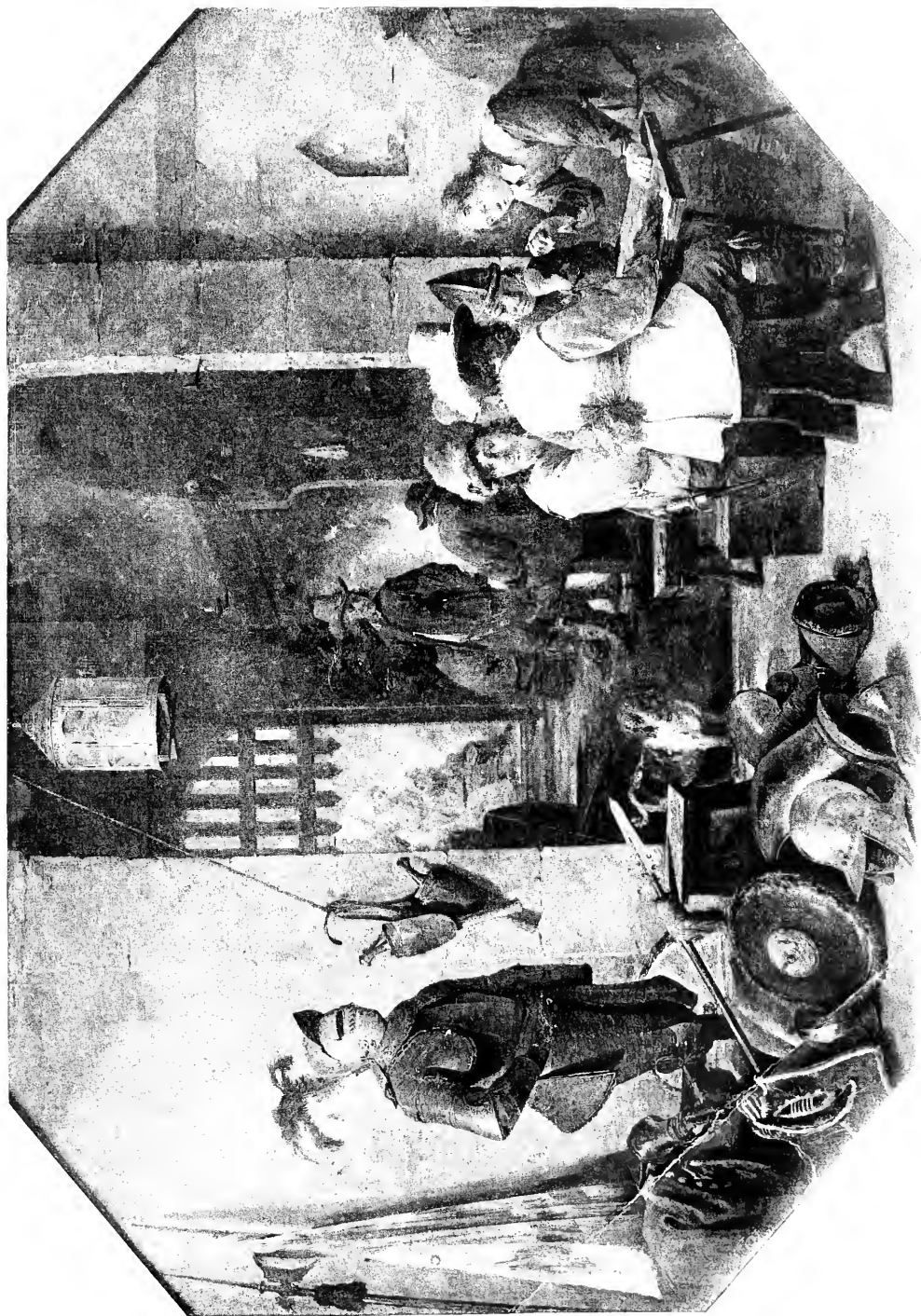
From the Knowle Collection.

— — Wertheimer Collection.

Exhibited at the Royal Academy, London, 1894.

Described in Smith's « Catalogue Raisonné », vol. III, n° 434.

— — Dr Waagen's « Art Treasures », vol. IV, page 339.



43. — Téniers (David) the younger.

TENIERS (DAVID) the younger
(1610-1690)

44. — Temptation of St. Anthony

The venerable saint is seen kneeling before a crucifix. His meditations are disturbed by a lewd female, who is permitting the embraces of a young man; another youthful couple is approaching behind him, followed by a merry fellow riding on a pig; beyond the latter is a female sleeping on an ass. In the opposite side are a hag mounted on a lion; Envy prostrated gnawing a heart; an old woman weighing gold, and an elf taking down the account.

Signed : D. TENIERS F.
Panel. 16 in. by 22 in.

From the Collection of Ch. Brind, Esq.
— — — — Chevalier de Lissingen, Paris, 1876.
Described in Smith's « Catalogue Raisonné », Supplement, page 409, n° 13.
Engraved by W. Unger.



TENIERS (DAVID) the younger
(1610-1690)

45. — « La Rentrée de la Pêche »

A view on the sea-shore. Close to the front is a group of three fishermen: one in the centre is holding up a fish suspended on a piece of string. The second, placed on the right, is stooping to lift a fish out of a tub, while the third, on the left, is emptying a tub of fish on the sands. Another man is occupied in a boat behind. At some distance off on the right are five more fishermen bringing fish on shore, and three others drawing nets. Beyond them is a light-house erected on a rock.

Signed : D. TENIERS F.
Canvas. 32 in. by 22 1/2 in.

From the Collection of the Marquis de Foz.
— — — — Princesse de Condé.



44. — TENIERS (David) the younger.



45. — TENIERS (David) the younger.

TERBORCH (GERARD)

(1617-1681)

46. — The Lovers

A young lady, dressed in a scarlet jacket, seated in a profile view, pouring from a silver tankard a glass of wine : her intended, habited in a dark dress, and wearing a large hat, sits on the opposite side of the table filling his pipe : beyond them is seen an elderly woman approaching with refreshments. Figures seen to the knees.

Panel, 13 1/2 in. by 10 1/2 in.

From the Collection of M. Goll van Frankenstein, Amsterdam, 1833.

— — — John Walter, Esq., M. P., of Bearwood.

Described in Smith's « Catalogue Raisonné », Supplement, p. 535, n° 22.

— — — Dr Waagen's « Art Treasures in Great Britain », vol. IV, p. 297.

Exhibited at the Royal Academy, London, 1832.



TERBORCH (GERARD)

(1617-1681)

47. — Drinking the King's Health

An armed cavalier, bareheaded, with long hair, seated near a table in the act of emptying a large glass; behind him stands an attendant in a huge fur cap, a pipe in his left hand, talking to a girl, who is watching his master as he drinks; another man, seated, is blowing a trumpet, from which is hanging a banner; a dog lies on the floor.

Signed and dated 1658.

Canvas, 37 1/2 in. by 32 in.

From the Collection of Onley Savill-Onley.

Exhibited at the Royal Academy, London, 1878.



46. — Terborch (Gerard).



47. — Terborch (Gerard).

VELDE (WILLEM VAN DE)
(1633-1707)

48. — A Fleet preparing to sail during calm weather

On the left of the picture is a large frigate lying with her broadside to the spectator, her numerous crew busily occupied unfurling sails; a small vessel is on her larboard bows, the sailors in which are raising the mainsail; a little retired from these and nearer the side, are two small ships firing a salute. The composition presents on the opposite side a ship of war, with her stern to the spectator, and her crew similarly engaged with the preceding; also two boats, one of which is full of passengers, and a yacht firing a gun. Many other vessels recede in succession into the distance.

Signed.

Canvas, 40 in. by 50 1/2 in.

From the Collection of the Hon. M. Currie.

From the Fountain Collection.

Described in D^r Waagen's. « Art Treasures in Great Britain », III, page 430.

Described in Smith's « Catalogue Raisonné ». Suppl., page 762, n^o 15.



VELDE (WILLEM VAN DE)
(1633-1707)

49. — A Calm

A yacht at anchor in the centre, with numerous figures, firing a salute; a rowing boat with fifteen figures on the left in front, and numerous small crafts and boats beyond; several other vessels and boats on the right in the distance; two men paddling a boat in front.

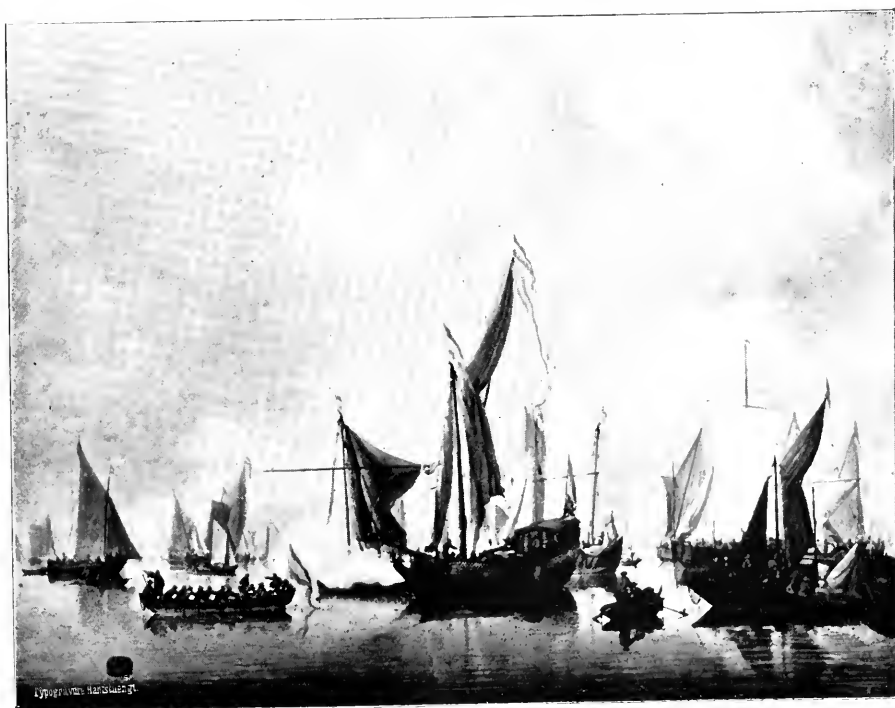
Signed on a buoy on the left.

Canvas, 20 in. by 25 in.

From the Lyne Stephens Collection.



48. — VELDE (Willem van de).



49. — VELDE (Willem van de).

VELDE (WILLEM VAN DE)

(1633-1707)

(FIGURES BY ADRIAEN VAN DE VELDE)

50. — The Coast of Scheveningue

In the foreground, the shore, bound by sandhills on the right, beyond which rises the tower of the church of Scheveningue. Numerous figures, promenading or otherwise engaged, animate the scene; amongst them on the right foreground are a lady and a gentleman, accompanied by a little boy and two dogs, to whom a fisherman seems to indicate with his extended arm some object in the distance. A woman and two children are seated on an upset small boat near by; farther to the left is a waggon with three horses. On the left, near the shore, are two boats returning from fishing. Heavy clouds, rising up from the horizon, are casting a slight shadow over the view.

Signed and dated : W. v. VELDE, 1650.

Canvas, 29 1/2 in. by 41 in.

From the Collection of Earl of Caledon.

Described in D^r Waagen's « Art Treasures in Great Britain », vol. IV, page 151.

Exhibited at the Royal Academy, London, 1882.



VELDE, (WILLEM AND ADRIAEN VAN DE
COAST OF SCHEVENINGHE)

WOUWERMAN (PHILIPS)
(1619-1663)

51. — An Engagement of Cavalry

Three cavaliers on the right riding over a man who is dismounted in a stream; soldiers screened in a corn-field attacking cavalry on the left and in the foreground. A village church on a hill in the distance.

Signed below on the left with the monogram.

Canvas, 21 1/2 in. by 26 1/5 in.

From the George Field Collection.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

WOUWERMAN (PHILIPS)
(1619-1668)

52. — Sacking of a Village

An open landscape, with a town and church in flames, on the right; the foreground is occupied by numerous soldiers and others, on horseback, with their prisoners on foot, some of whom appear greatly terrified, and are on their knees, begging for mercy; amongst a group of about five horsemen is one pulling a woman up to him; a quantity of baggage, and other spoil of war, are scattered about the ground; on the left are a female and a child, weeping over a man's body; numerous soldiers and peasants are seen in every direction; the sky is overcast, and a solemn gloom pervades the whole scene.

Signed with monogram.

Panel, 17 1/4 in. by 24 3/4 in.

From the Collection of Hesse-Cassel.

— — — — Malmaison, 1816.

— — — — M. Boursault.

— — — — E. Higginson, Esq. (Saltmarsh), 1846 and 1860.

— — — — M. E. Secrétan, 1886.

Described in Smith's « Catalogue Raisonné », part I, page 271, n° 257.



51. — WOUWERMAN (Philips).



52. — WOUWERMAN (Philips).

WITTE (EMANUEL DE)
(1607-1692)

53. — Interior of a Protestant Temple

On the foreground are a number of figures amongst which is a woman, seated, with a child by her side and a man in a long red cloak. In the second distance a preacher is addressing the congregation from the pulpit. The upper part of the church and the pillars are brilliantly illuminated by sunshine.

Panel, 18 in. by 13 1/4 in.

From the Collection of M. Roxard de la Salle.
— — — — M. E. Secrétan.



WYNANTS (JAN)
(XVIITH CENTURY)

(figures by A. van de Velde)

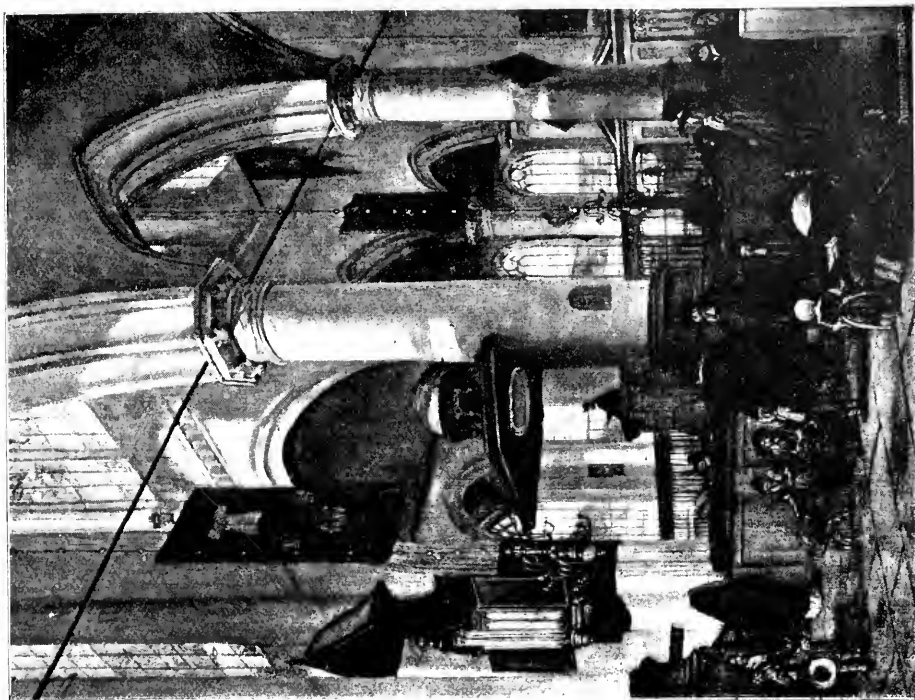
54. — Landscape with Figures and Animals

An extensive landscape view, with felled timber on the right; a corn-field and harvest waggon in the middle distance; peasants, with cows and sheep descending a hill on the left towards a winding road.

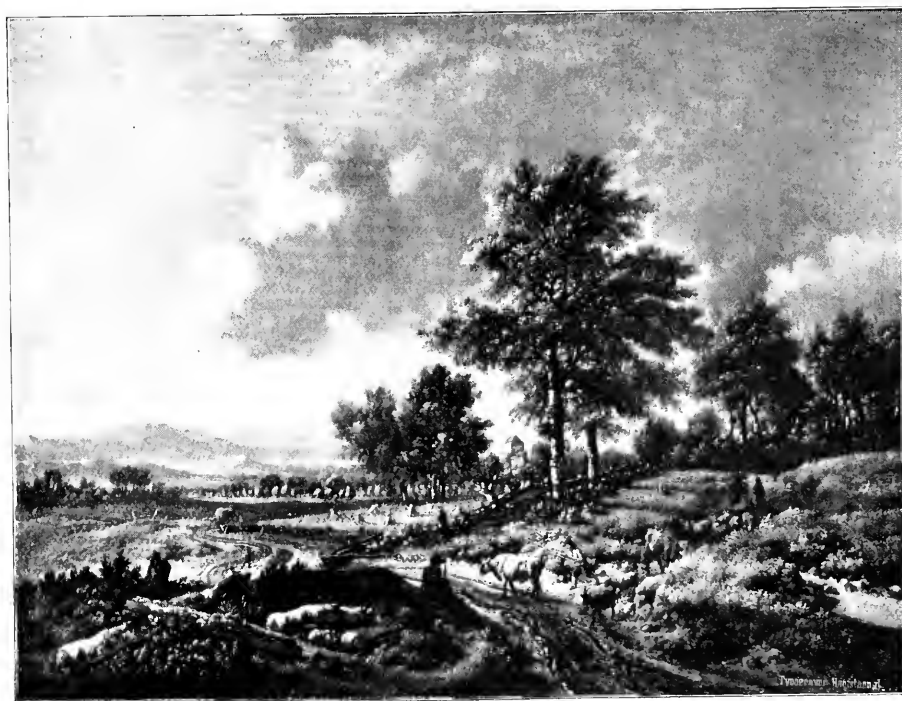
Canvas. 14 in. by 17 in.

From the Collection of R. D. Alston, Esq., 1848.
— — — — Dougal Grant, Esq., 1885.
— — — — R. Napier, Esq., of Glasgow.
— — — — W. Matheson, Esq., of Leeds.

Exhibited at Leeds, 1868.



53. — Witte Emanuel de



54. — WYNANTS (Jan).

ITALIAN AND SPANISH SCHOOLS

CANALE (ANTONIO) or Canaletto

(1697-1768)

55. — Santa Maria della Salute. Venice

On the right is the church with its spacious quais and landing-place. On the left the Grand Canal animated with a multitude of gondolas and boats. The Doges's Palace and the Riva degli Schiavoni in the distance.

Canvas, 46 1/4 in. by 59 3/4 in.

From the Collection of the Earl of Carlisle, of Howard Castle.

Exhibited at the Exhibition of Venetian Art. New Gallery, London, 1894-1895.

Described in Dr Waagen's « Art Treasures in Great Britain », vol. III. page 323.



CANALE (ANTONIO) or Canaletto

(1697-1768)

56. — The Ponte Rialto. Venice

The Grand Canal with the Rialto in the rear. On the left is the Fondaco de' Tedeschi, and on the right the Pescheria. Numerous boats and gondolas animate the scene.

Companion to the preceding picture.

Canvas, 46 1/4 in. by 59 3/4 in.

From the Collection of the Earl of Carlisle, of Howard Castle.

Exhibited at the Exhibition of Venetian Art. New Gallery, London, 1894-1895.

Described in Dr Waagen's « Art Treasures in Great Britain », vol. III. page 323.



55. — CANALETTO (Antonio Canale or).



56. — CANALETTO (Antonio Canale or).

GUARDI (FRANCESCO)

(1712-1793)

57. — The Lagoon of Venice

An extensive view of the lagoons of Venice animated by numerous boats and gondolas. On the left a quay skirted by red brick buildings receding to the distance. To the right the isle of San Lorenzo; a chain of high mountains in the remote distance.

Signed : Franco. Guardi.

Canvas. 28 in. by 46 $3\frac{1}{4}$ in.

From the Collection of Earl of Dover.

From the Collection of Viscount Clifden.



VECCELLIO (TIZIANO)

(1477-1576)

58. — Danaë

Full-length, life-size figure, nude, lying to right on a white couch, strewn with flowers, her right hand holding curtain; she looks up towards a shower of gold, which is falling from the clouds and which is caught in a salver by an old woman.

Signed : Titianus fecit.

Canvas. 54 in. by 65 in.

From the Orleans Collection*.

— Collection of the Earl of Pembroke.

— — of J. L. Markerow, Esq.

Exhibited at the Exhibition of Venetian Art, London, 1804-1805.

* Louis, duc d'Orleans, who inherited the collections of his father, Philip the Regent, caused many of his pictures which represented the nude to be either destroyed by cutting or sold. The above picture, which was from his collection, was one of those which were cut: the marks are still visible.

Repetitions of the same subject painted by Titian are in the Museums of Saint-Petersburg, Vienna and Naples.



57. — GUARDI (Francesco).



58. — VECELLIO (Tiziano).

VELASQUEZ (DON DIEGO DE SILVA Y)
(1599-1660)

59. — Philip IV. King of Spain

Represented in a three-quarter view, turned to the right, looking at the spectator. His head is uncovered, he has fair hair and moustaches « retroussées »; clad in black armour, adorned with gold ornaments: a small pendant lace collar round his neck and a red gold embroidered sash encircling his waist. A grey leather glove covers his right hand, which holds a baton; the left is placed on the hilt of his sword. A table with a gauntlet on it, is on the left. Red curtain background. Three-quarter figure. Life size.

Canvas, 46 in. by 35 in.

From the Collection of the Earl of Shrewsbury, Alton Towers.

— — — Comtesse de Laval, London.
— — — M. E. Secrétan, Paris.



59. — VELASQUEZ (Don Diego de Silva y).

MURILLO (BARTOLOMÉ ESTÉBAN)
(1618-1682)

60. — « La Vierge du Mont Carmel »

The Virgin seated on clouds, crowned, and wearing a brown robe and white mantle, holds the naked Child on her lap; his right hand is extended in benediction; both look front; three cherubs uphold the Virgin's robe. Full-length figures.

Canvas, 67 1/2 in. by 47 1/2 in.

Described in Curtis « Velasquez and Murillo », page 150, n° 82, and page 160, n° 112.

This picture has been ordered to Murillo by King Philip IV. of Spain. It remained in the possession of the Royal Family until King Charles III. from whom it came by inheritance in the possession of his son Don Pedro, killed in the war at Naples, who in his turn bequeathed it to his son Don Sebastian de Bourbon, who again left it to his son Don Pedro de Bourbon, Duke de Durcal, of whom his widow Dona Caridad de Madan holds it by donation.

Acquired directly from Dona Caridad de Madan, Duchess de Durcal, widow of Don Pedro de Bourbon, Duke de Durcal.



MURILLO, (B. E.)
LA VIERGE DU MONT CARMEL

FRENCH SCHOOL

CHARDIN (JEAN-BAPTISTE-SIMEON)
(1699-1779)

61. — Maternal Instruction

The subject represents the mother of a family teaching a child its letters. She is seated, dressed in a green gown and white apron, a white cap with a red ribbon on her dark hair. With her left hand she is pointing to the letters of a primer, to which a little boy, supporting his head with both hands and with his elbows resting on his mother's lap, seems to pay but little attention. Behind this group a little girl, in white dress and cap, is busily sewing. Three-quarter length figures. Life-size.

Canvas, 39 1/4 in. by 48 3/4 in.

From the Collection of Baron Rothschild.



GREUZE (JEAN-BAPTISTE)
(1725-1805)

62. — Bust of a little Girl

Seen in nearly a front view, her head slightly inclined towards her left shoulder. She is dressed in a grey bodice open at the neck, a white neckerchief, and has a mob-cap, tied with a red ribbon, on her fair curly hair. Life-size.

Canvas, octagonal, 17 1/4 in by 15 1/4 in.



01. — CHARDIN (J.-B.-S.).



02. — CHARDIN (Jean-Baptiste).

LARGILLIÈRE (NICOLAS)

(1656-1746)

63. — Portrait of the Duchesse de Villars

Seated, seen to the knees, attired in a white satin dress and purple velvet mantle, which she holds up with her right hand, while with her left she keeps some flowers in her lap. Life-size.

Canvas, 36 1/4 in. by 28 1/4 in.



LE BRUN (ÉLISABETH-LOUISE VIGÉE)

(1755-1842)

64. — Portrait of Madame Élisabeth de France

She is represented seated, looking front and holding flowers in her lap. Her fair hair, descending in ringlets on her shoulders, is covered by a straw-hat, adorned with flowers. She wears a low-cut white dress and a muslin neckerchief round her shoulders. Three-quarter length figure. Life-size.

Canvas, 35 3/4 in. by 28 in.

From the Collection of Baron Beurnonville.

— — — M. E. Secrétan.

Exhibited at the National Portrait Gallery, Universal Exhibition, Paris, 1878.



64. — LE BûCHE (Elisabeth Vigée).



63. — L'ARGILLIÈRE (Nicolas).

LOO (CARLE VAN) ·
(1705-1765)

65. — « La Conversation Espagnole »

In an extensive vestibule of the Renaissance style with openings into a park, are assembled a company of two ladies, a little girl and a gentleman. One of the ladies, seated, with a music-book on her knees, is conversing with the gentleman, who seems to have just entered the place. By the side of this lady is seated the little girl, looking towards the spectator. Behind this group is the other lady, standing, and playing on a guitar. On the right of the foreground is a dog. Full-length figures: half the size of life.

Canvas. 64 1/2 in. by 51 in.

Formerly in the possession of the Marquis de Marigny.
From the collection of Madame Geoffrin.
Engraved by Beauvarlet.

The composition for this picture has been suggested to the artist by the Marquise de Pompadour.



MIGNARD (PIERRE)
(1610-1695)

66. — Portrait of the Duchesse de La Vallière and her Daughter, afterwards Princesse de Conti

Both are seen nearly full-face, looking at the spectator. The mother is seated in an armchair, her left arm resting on a crimson velvet cushion. She has black curly hair and is dressed in a rich gown of gold brocade. Her little daughter, standing by her side on the left, is dressed in a blue silk robe. Yellow curtains form the background. Three-quarter length figures. Life-size.

Signed on the left : P. Mignard pint. 1669.

Canvas. 53 in. by 39 3/4 in.



66. — Mignard (Pierre).



65. — Loo (Carl) van .

NATTIER (JEAN-MARC)

(1685-1766)

67. — Portrait of Madame de Flavacourt (« Le Silence »)

Half length figure, life-size, looking front. She is represented taking the arms from sleeping Cupid. With her right hand she makes a sign as if to impose silence; with her left she holds the bow of the little god. To the left is a green drapery, to the right a column.

Canvas, 41 1/2 in. by 58 1/2 in.

This and the following picture together with some other works by Nattier, now at the National Museum at Stockholm, have been bought or ordered to the artist by Count Carl Gustaf Tessin during his stay in Paris, as Ambassador of Sweden in 1739 and 1740. They afterwards passed into the Collection of Count von Plaaten at Stockholm, in whose family they have remained until recently when they were purchased from one of the last descendants of the family, the Countess von Plaaten.

See Edmond et Jules de Goncourt « La Duchesse de Châteauroux et ses sœurs », pages 189 et 190.

See Paul Mantz « Gazette des Beaux Arts », 1894, vol. II, page 102.

See Olaf Granberg « Collections privées de la Suède » Stockholm, 1886, page 185, n° 322-323.



NATTIER (JEAN-MARC)

(1685-1766)

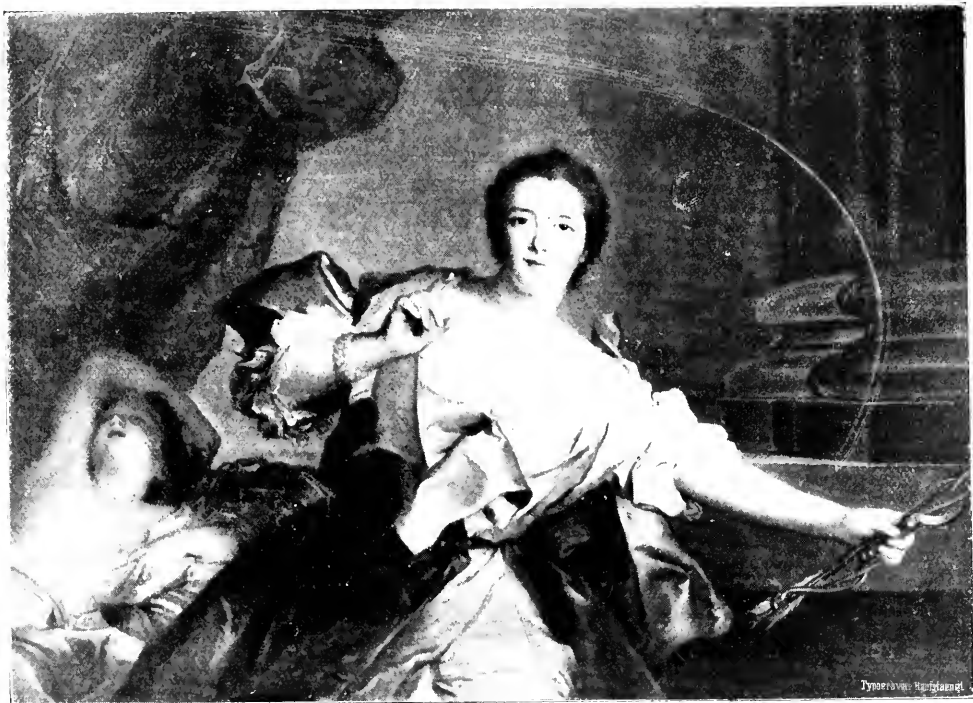
68. Portrait of the Duchesse de Châteauroux (« Le Point du Jour »)

Half-length figure, life-size. Her left arm is extended and she holds a torch in her hand. With her right hand she is pouring out water from an ewer. Above her head is a star.

Canvas, 41 1/2 in. by 58 1/2 in.

Companion to the preceding picture.

Same provenience and history as above.



67. — NATTIER (Jean-Marc).



68. — NATTIER (Jean-Marc).

NATTIER (JEAN-MARC)

(1685-1766)

69. — Portrait of a young Lady

She is seen nearly full-face, attired in a white satin dress with a blue scarf and a leopard's skin round her shoulders. Her right arm is resting on the trunk of a tree and she is holding a bow with both hands. Landscape background. Three-quarter length figure. Nearly life-size.

Signed at the left : Nattier, p. x-1742.

Canvas, 38 1/2 in. by 31 in.

From the Collection of the Countess of Béarn.

Count of Béhague.



HATHOR OF ME
PORTRAIT OF A YOUNG LADY

RIGAUD (HYACINTHE)
(1659-1743)

70. — Portrait of Madame de
Clermont-Tonnerre

She is represented standing, seen in nearly a front view, dressed in a blue gown and a red mantle, lined with fur. Her right arm rests on a parapet; with her left hand she holds a pink, which she has taken from a nosegay presented by a negro-page, who stands behind. Curtain background. Three-quarter length figure. Life-size.

Canvas, 56 3/4 in. by 44 1/4 in.

WATTEAU (ANTOINE)

(1684-1721)

71. — Ceres (Summer)

The Goddess is seated on clouds, dressed in a loose red drapery, holding a sickle in her left hand and resting her right arm on a lion's back. Her fair dishevelled hair is adorned with ears of corn. A nymph and a cherub are seen on the right, the sign of the summer zodiac, Cancer, on the left foreground.

Canvas, oval, 54 3/4 in. by 43 1/4 in.

From the Novar Collection.

Engraved by M. J. Renard du Bos.



74. — WATNAU (Antoine).



75. — RICARD (Hyacinthe).

WATTEAU (ANTOINE)
(1684-1721)

72. — « Fête Champêtre »

In a park-like landscape, a numerous assemblage of gaily dressed young people are dispersed in various groups, engaged in dancing, courting and promenading. The principal group is disposed on the left foreground and consists of three merry couples dancing in a ring, to the sounds of a hurdy-gurdy and a bag-pipe, played by two musicians, seated under trees at the extreme left. Through the opening in the trees above the principal group is seen a building on the summit of a hill. A richly wooded, hilly country is extending to the distance on the right.

Canvas, 17 1/2 in by 21 1/2 in.

From the Collection of M. Lafontaine.



72. — WATTEAU (Antoine).

EARLY ENGLISH SCHOOL

BONINGTON (RICHARD P.)
(1801-1828)

73. — Francis I. and Charles V.

Francis I., in white satin costume and scarlet mantle, is resting on a bed in a half erect position. By his side is seated a lady dressed in blue. Charles V., clothed in black, seems to have just entered the room and is standing in front of the French King. He is accompanied by two gentlemen, one of whom is clad in armour. A page dressed in yellow and a greyhound are near this group.

Canvas, 13 1/2 in. by 17 1/2 in.



CONSTABLE (JOHN) R. A.
(1776-1837)

74. — The Opening of Waterloo-Bridge,
June 18th, 1817

The Embarkation of George IV. from Whitehall on the occasion of the opening of Waterloo-Bridge.

View looking down the river towards the bridge, with St. Paul in the distance.

Canvas, 13 1/4 in. by 19 1/2 in.

From the Collection of J. Orrock, Esq.



73. — BOXINGTON (Richard Parkes).



74. — CONSTABLE (John).

CONSTABLE (JOHN) R. A.
(1776-1837)

75. — The Path by the River

A retired corner in a wood, with a rivulet flowing in the centre, overshadowed by high trees. A sunny path on the left.

Canvas. 30 1/4 in. by 24 1/2 in.

From the Collection of Jos. Orrock, Esq.



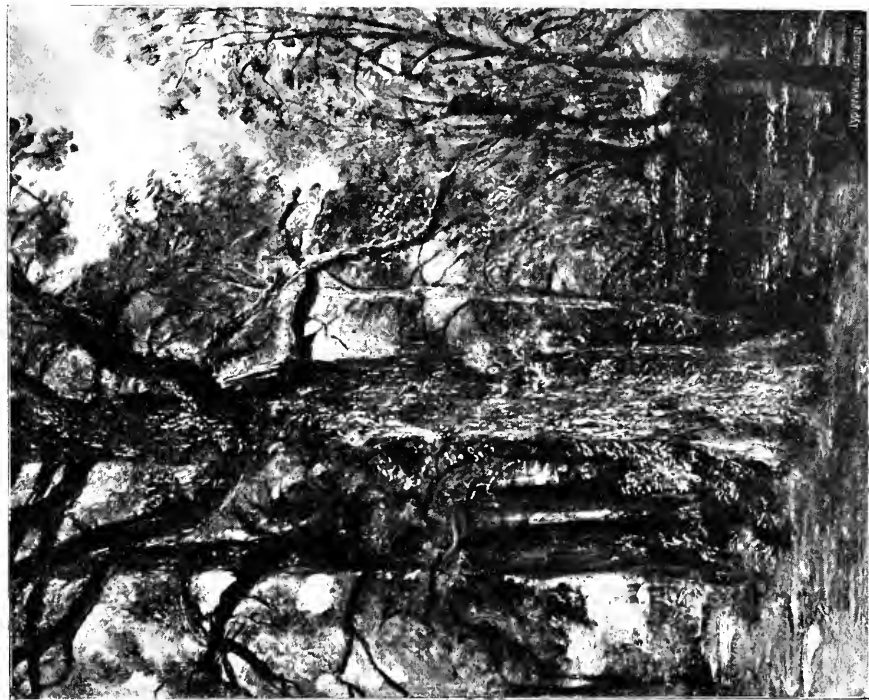
CONSTABLE (JOHN) R. A.
(1776-1837)

76. — The Avenue

A shepherd, accompanied by his dog, is driving a flock of sheep through a shady avenue, formed by lofty trees. Some ruins and distant hills are seen through the opening at the extremity of the avenue.

Canvas. 29 1/2 in. by 24 1/2 in.

From the Collection of H. Willett, Esq. Brighton.



75. — CONSTABLE (John).



76. — CONSTABLE (John).

GAINSBOROUGH (THOMAS) R. A.

(1727-1788)

77. — Portrait of Miss Le Nain

Seen in nearly a front view, with bushy fair hair decked with a small lace cap; low-cut dress and scarf, which she holds up in front with her right hand. Bust. Life-size. In a painted oval.

Canvas. 29 1/2 in. by 24 1/2 in.

From the Collection of A. Wright, Esq., of Liverpool.



GAINSBOROUGH. (THO.)
PORTRAIT OF MISS LE NAIN.

GAINSBOROUGH (THOMAS) R. A.

(1727-1788)

78. — Portrait of Mrs. Peacocke

Daughter of Colonel William Jones, of Twing, Carnarvon, married Mr. Hughes, of Anglesey, and afterwards married Colonel William Peacocke, fourth son of George Peacocke, Esq., of Co. Limerick.

She is seen in a three-quarter view, turned to the right, and wears a blue dress, with white lace and pearl ornament. Bust. Life-size.

Canvas, 29 1/2 in. 24 1/2 in.

GAINSBOROUGH (THOMAS) R. A.

(1727-1788)

79. — Portrait of a young Lady

Seen in a front view, her face slightly turned to the right, in full light, surrounded by luxuriant black hair, rising in an elevated head dress and fastened with a ribbon of variegated colour. A large lock of hair falls upon her right shoulder.

She wears a bodice of white silk, cut low in front: a small violet coloured garment covers her shoulders. Strings of pearls surround her arms, near the elbows.

Her hands are crossed at her waist, and her left arm supported near the elbow.

Canvas, 31 in. by 25 in.



73. — GAINSBOROUGH (Thomas).



74. — GAINSBOROUGH (Thomas).

HARLOW (GEORGE-HENRY)
(1787-1819)

80. — The Guitar Player

Seen in profile view, turned to the right, three-quarter face, looking upwards. She is seated, playing on a guitar. Her brown curly hair is interwoven with strings of pearls and she wears a crimson dress with wide sleeves. Half-length figure. Life-size.

Canvas, 35 1/2 in. by 27 in.



HILTON (WILLIAM) R. A.
(1786-1867)

81. — A Bacchante disarming Cupid

A young and pretty girl, seated in a landscape, has taken away from Cupid his bow and arrows, which she holds at a safe distance with her right hand, while with her left she keeps off the distressed little god, who is struggling to regain possession of his weapons. Life-size figures.

Canvas, 34 1/2 in. by 26 1/4 in.



81. — Hector (William).



80. — Harlow (George Henry).

HOPPNER (JOHN) R. A.

(1759-1810)

82. — Portrait of Miss Stanton

Afterwards Mrs. Dakin; of a cheshire family; celebrated beauty.

She is represented in a three-quarter view, turned to the left, with powdered hair, dressed in white, seated in a landscape. Half-length figure. Life-size.

Canvas, 30 3/4 in. by 24 3/4 in.

Formerly in the possession of M. Guffucci, of Versailles.

Engraved by H. J. Greenhead.



HOPPNER (JOHN) R. A.

(1759-1810)

83. — Mob-Cap

A pretty little girl, seen in a front view, seated in a landscape. Her rosy face is enframed by fair curly hair, decked with a white cap; a dark green mantle envelopes her body. Seen to the knees. Life-size.

Canvas, 30 3/4 in. by 25 1/2 in.

From the Collection of Gladston Bennett, Esq.



82. — Horseyer (John).



83. — Horseyer (John).

MORLAND (GEORGE)

(1763-1804)

84. — The Visit to the Child at Nurse

A young, elegantly dressed lady, accompanied by a little girl, has just entered the humble rustic room, where the nurse is seated on the edge of the bed, holding a child on her lap, which is shily turning round to the lady, who extends her arms towards it and endeavours to encourage it by tender words. Behind the nurse a little girl is sleeping on the bed. Another one is seated on the ground in front.

Canvas, 24 1/2 in. by 29 3/4 in.

From the Collection of C. F. Huth, Esq.

Engraved in mezzotinto by Ward.



MORLAND (GEORGE)

(1763-1804)

85. — Selling Fish

View on a rocky sea-shore, seen under the aspect of stormy weather. In the foreground to the right, a farmer on a white horse is bargaining for fish with a young woman standing near him, with a basket by her side and some fish on the ground. A dog in front. A sailing boat on the sea in the distance.

Canvas, 24 1/2 in. by 31 1/2 in.

Painted for W. Greaves, Esq., of Islam Hall, Lancashire.

From the Collection of Th. Hardcastle, Esq.

Engraved by Ward and J. R. Smith, 1799.

Mentioned and illustrated in R. Richardson's « Life of Morland ».

Exhibited at the Grosvenor Gallery, London, 1888.



34. — MORLAND (George).



35. — MORLAND (George).

RAEBURN (SIR HENRY)
(1756-1823)

AND

WATSON (SIR J. GORDON) P. R. S. A.
(1767-1837)

86. — Portraits of Mrs. Raeburn and her Children

(The portrait of Mrs. Raeburn is painted by Sir J. G. Watson, the two children by Sir Henry Raeburn.)

The mother is seated, holding the youngest child on her knees. The other little girl is standing by her side in front, with her face turned towards the spectator. Landscape background on the left. Columns and a red curtain on the right. Life-size group.

Canvas. 48 in. by 38 1/2 in.

Purchased from the family of Raeburn.



36. — RAEBURN (Sir Henry) and WATSON (Sir J. G.)

RAEBURN (SIR HENRY) R. A.
(1756-1823)

87. Portrait of Master Mackenzie and his Dog

The boy is seated on a stone-bench, looking to the right. His right hand holds his whip, while his left one is resting on a fine Newfoundland-dog. Landscape background. Full-length figures.

Canvas, 43 1/4 in. by 33 1/2 in.



REYNOLDS (SIR JOSHUA) P. R. A.
(1723-1792)

88. — Lord Mulgrave as a Child

The little boy, with golden curling hair falling on his shoulders, and clad only in his shirt, is seated on a low bench, covered with a white linen. He holds with both hands the head of a dog lying down in front of him. Full-length figure. Life-size.

Canvas, 35 1/4 in. by 27 1/4 in.

From the Collection at Mulgrave Castle,
of the Earl of Normanby.



ii. — RAEBURN (Sir Henry).



iii. — REYNOLDS (Sir Joshua).

REYNOLDS (SIR JOSHUA) P. R. A.

(1723-1792)

89. — Lady Smyth and her Children

Three-quarter length, seated, turned to the right; she wears a hat with feathers, a white dress and black lace mantilla; her right hand is gloved, the left one raised to her chin; the two little girls are holding their brother on their shoulders; landscape background.

Canvas, 55 in. by 43 in.

Painted in 1787.

From the Collection of Thomas Graham White, Esq., grandson and heir of Sir G. H. Smyth, Bart; of Berechurch Hall, Essex.

From the Collection of Stirling Crawford, Esq.

— — — Caroline, Duchess of Montrose.

Exhibited at the British Institution, 1817.

— — — Burlington House, 1832.

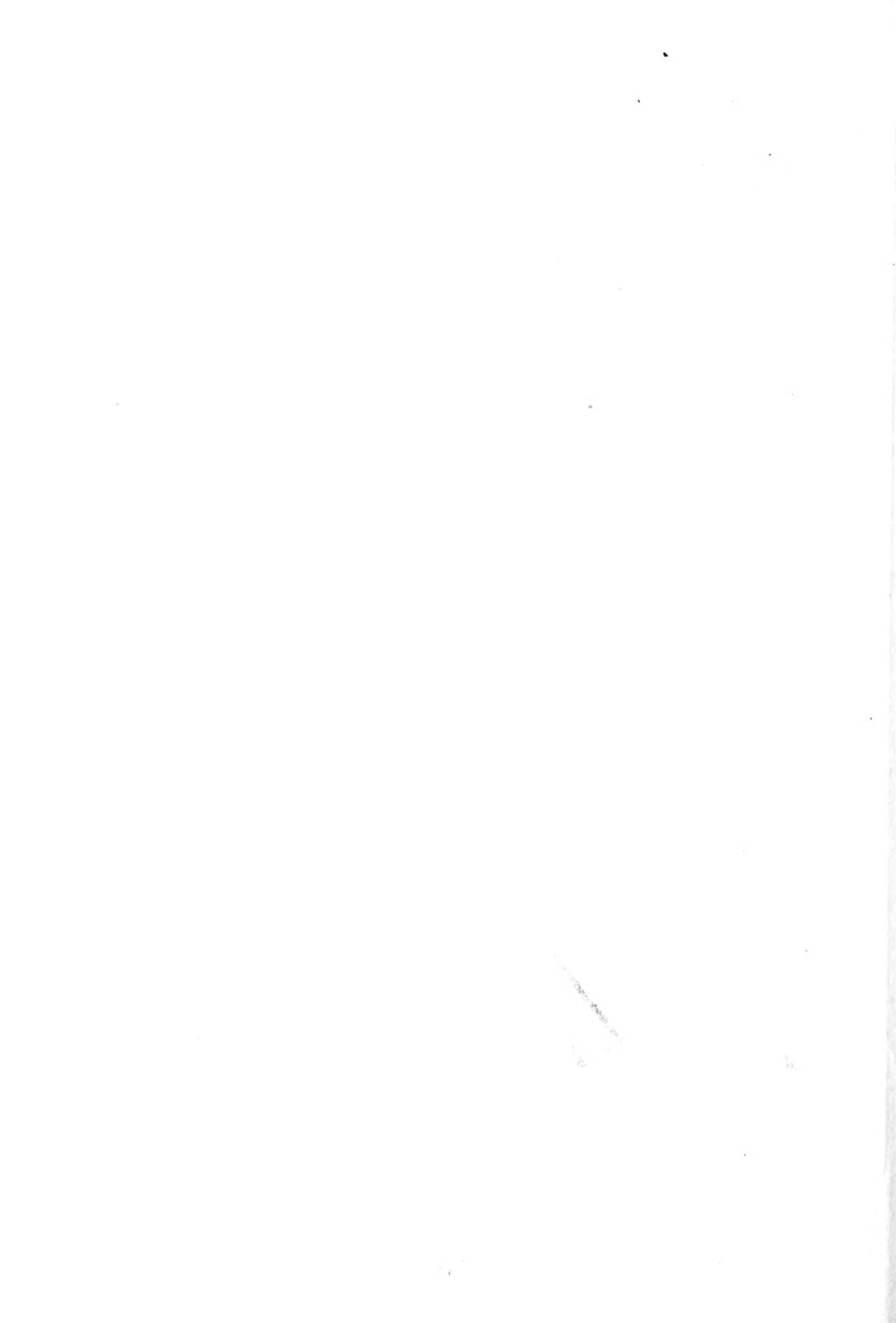
Engraved by Bartolozzi.

— — — in Reynold's Works, vol. V.

Mentioned in C. R. Leslie's « Life of Sir Joshua Reynolds », vol. II, p. 500.



REYNOLDS'S 'SIR JOSHUA'
LADY SMYTH AND HER CHILDREN



REYNOLDS (SIR JOSHUA) P. R. A.
(1723-1792)

90. — Portrait of Lady Anstruther

Three-quarter view, turned to the left. She has dark hair and wears a low-cut pink dress with white full sleeves, a black velvet ribbon round her neck and a scarf with yellow and red stripes round her waist. A rose adorns the front of her bodice. Bust. Life-size.

Canvas, 20 1/4 in. by 24 1/4 in.

From the Collection of Marquis of Landsdown, Bowood

— — — James Price, Esq.

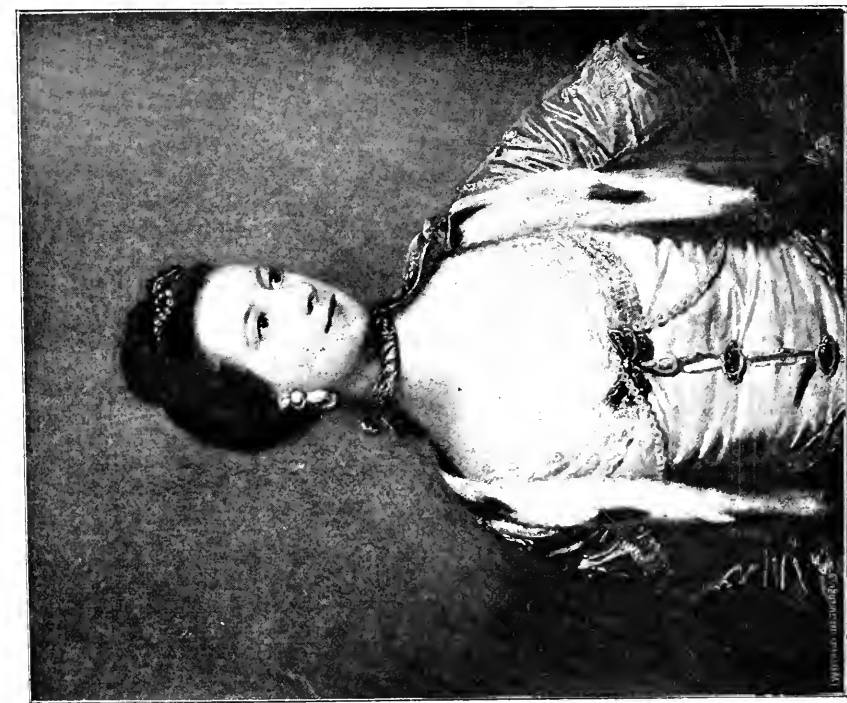
REYNOLDS (SIR JOSHUA) P. R. A.
(1723-1792)

91. — Portrait of Lady Campbell

Represented in a front view, with three-quarter face turned to the right. A blue ribbon and a string of pearls adorn her black hair, large pearls are pending from her ears. She is dressed in a low cut bodice of white satin, edged with lace, and a blue satin jacket, trimmed with ermine. Four clasps, set in rubies embellish the front of the bodice. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Secrétan Collection.



61. — REYNOLDS (Sir Joshua).



62. — REYNOLDS (Sir Joshua).

REYNOLDS (SIR JOSHUA) P. R. A.
(1723-1792)

92. — Portrait of a Lady

Seen in nearly a front view, looking at the spectator, a floating veil on her black hair. Her right arm is resting on a parapet, the hand supporting her chin. She wears a green dress, open at the neck. Landscape background. Half-length figure. Life-size.

Canvas, 35 in. by 26 in.



REYNOLDS (SIR JOSHUA) P. R. A.
(1723-1792)

93. — « Le Chapeau Noir »

A young lady seen in a profile view, turned to the right and three-quarter face, looking at the spectator. The powdered hair is decked with a broad-brimmed grey felt hat, trimmed with black feathers and ribbons of the same colour, which shades the upper part of her face. Grey dress edged with lace. Bust. Life-size.

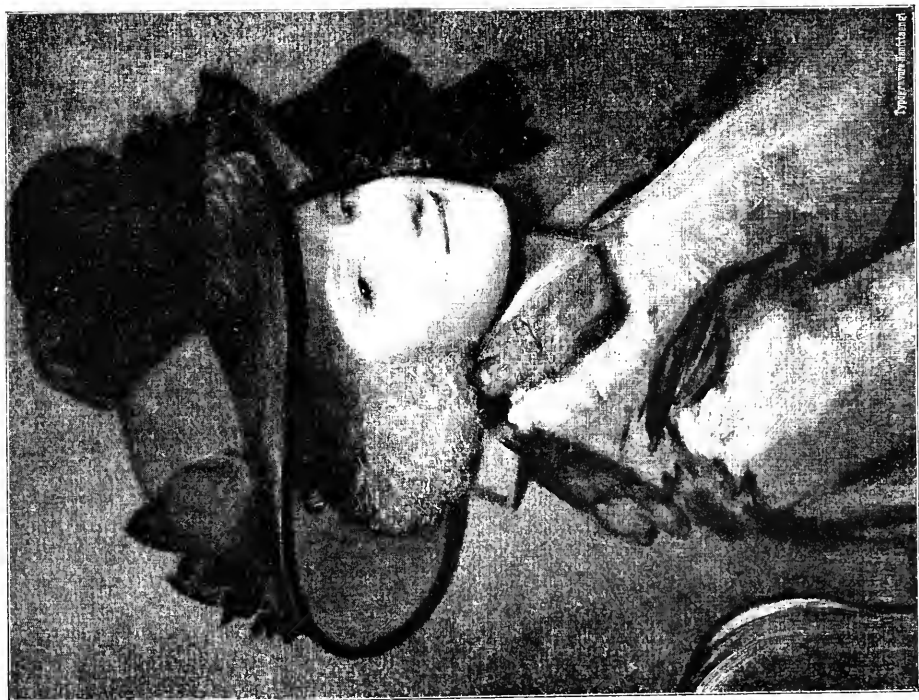
Canvas, 23 in. by 17 3/4 in.

From the James Price Collection.

Engraved under the above title by G. P. Robinson.



02. — REYNOLDS Sir Joshua



03. — REYNOLDS Sir Joshua

ROMNEY (GEORGE)

(1734-1802)

94. — Portrait of Lady Thornhill,
wife of Sir Thomas Thornhill, Bart.

Seen in a three-quarter view, turned to the left, seated in a landscape. She is dressed in white; her auburn hair is covered by a broad-brimmed straw-hat adorned with a pink ribbon. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

Purchased directly from the grandson of Lady Thornhill. Sir Thomas Thornhill, Bart.



ROMNEY (GEORGE)

(1734-1802)

95. — Portrait of Mrs. Harriet Greer,
née d'Oyly

Represented in a three-quarter view, turned to the right, looking at the spectator. She has powdered hair, decked with a broad brimmed black felt hat, trimmed with white feathers. Dark dress and lace frill round her neck. Seen to the waist. Life-size. Landscape background.

Canvas, 29 in. by 25 in.

Purchased directly from a descendent of the family of Mrs. Harriet Greer.



95. — ROMNEY (George).



94. ROMNEY (George).

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Maria Pelham Carleton

Daughter of Col. the Hon. Christopher Carleton, and sister of Arthur, second Lord Dorchester.

She is seen in a three-quarter view, turned to the left, standing in a landscape and carrying flowers in her lap. She is aged about twelve years, has fair short hair and is dressed in a white linen-robe. Full-length. Life-size.

Canvas, 55 1/2 in. by 40 1/2 in.

From the Collection of Lord Dorchester.



ROMNEY (GEORGE)

(1734-1802)

97. — Portrait of Mrs. Charlotte Stephen Williams

(Nurse of Princess Amelia; wife of an East Indian Director; married in 1739.)

Seen in three-quarter view, turned to the right, looking at the spectator. She has powdered hair and is dressed in a white gown and neckerchief. Bust. Life-size.

Canvas, 29 1/4 in. by 24 1/2 in.

Purchased from the descendents of the family.

67. — ROMNEY (George).



68. ROMNEY (George).



TURNER (JOSEPH M. W.) R. A.
(1775-1851)

98. — The Lake of Thun

The lake, agitated by a stiff breeze, is surrounded on all sides by high rocky mountains, some of their summits disappearing in the clouds. On the left near the front is a boat with its sails reefed, carrying three men. A stormy sky, overcast by heavy clouds, sheds a gloomy hue over the wild scene.

Canvas, 27 1/2 in. by 35 1/2 in.

This picture which is an early production of the master, was bought from Mrs. Dalton, widow of Mr. Dalton, a friend of Turner. Mr. Dalton held it direct from Turner.



TURNER (JOSEPH M. W.) R. A.
(1775-1851)

99. — Off Dover

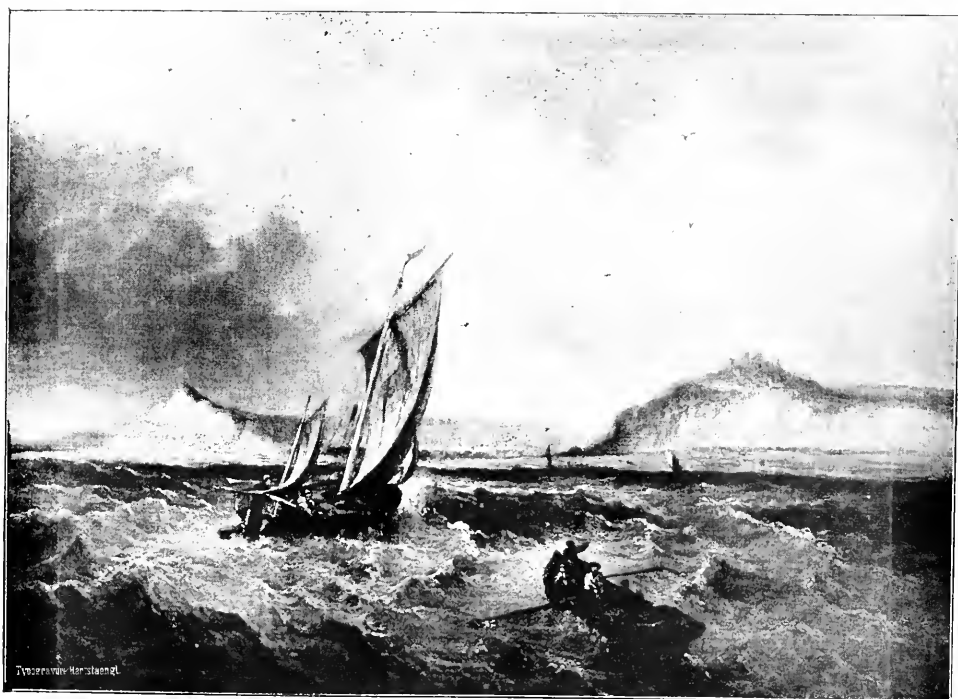
The view represents the entrance to the harbour of Dover under the aspect of a fresh breeze. In the foreground a rowing-boat with four figures in it; beyond, on the left, a fishing-smack.

Canvas, 17 3/4 in. by 23 3/4 in.

From the Collection of W. P. Frith, Esq., R. A.
— — — H. Willett, Esq.



98. — TURNER (Joseph M. W.).



99. — TURNER (Joseph M. W.).

WILKIE (SIR DAVID) R. A.
(1785-1841)

100. The Preaching of John Knox before the Lords of the Congregation, 10th June 1559

Close to the pulpit on the right of Knox are Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague; beyond them, in the scholar's cap and gown is Crichton, student of St. Andrews. Under the pulpit is Thomas Wood, the precentor, with his hour-glass; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms; and further to the right is a child which has been brought to be baptised when the discourse is over. On the other side of the picture, in red, is the Lord James Stuart, afterwards Regent Murray; beyond is the Earl of Glencairne; and in front, resting on his sword, is the Earl of Morton, behind whom is the Earl of Argyll, whose countess, the half sister of Queen Mary, and the lady in attendance upon her, make up the chief light of the picture.

Finished study for the large picture at the National Gallery, London.

Canvas, 17 3/4 in. by 20 3/4 in.



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